APRIL

A PROGRAM OF "FIRST FILMS"

As a film society, the function of Cinema 16 is not merely to exhibit film classics, but also to seek out new talent, and provide a showcase for the untried and experimental, provided it displays artistic merit and sincerity of purpose.

This is the purpose of today's program, the second in a series of yearly surveys introducing the work of new film makers. In a medium that often seems threatened by stereophonic-3-D-wide-screen ossification, these represent fresh experiments and new approaches and we know that you will accept them in this spirit.

To help eliminate the lack of communication between the artist and his audience, we have also arranged for the following:

The Producer Questionnaire: To give you some idea of the difficulties and aspirations of the film makers, we sent them a questionnaire, the replies to which are reproduced in the form of program notes below.

The Audience Questionnaire: The film makers feel that they will benefit greatly by your frank comments. Help them (and help yourself to better films) by filling out the attached questionnaire. Just hand it to an usher or mail it to our office at 175 Lexington Avenue, NYC 16.

FREIGHT STOP USA 1953 10 minutes
Written, directed and photographed by Allen Downs. Sound: Irving Fink. A University of Minnesota release. Rental information: Cinema 16.

The camera is used to "re-discover the familiar" as we visit a small railroad center in Kansas where steam freights are observed arriving, engines are serviced and trains move on after reassembly. Photographed during the last season for steam in the area, the film concentrates "on the patterns and motion found in the railroad subject in order to motivate the art student toward better observation of everyday subjects." Experimental in the sense that it is not based on a script, the film is noteworthy for its "live" soundtrack, unencumbered by narration.

Mr. Downs, Assistant Professor of Art and Photography at the University of Minnesota, writes as follows: "I had no prior formal training in film making, but had been experimenting in the medium for several years. I made the complete film myself; shooting took 10 days, editing six months (evenings). I used a Bolex with 1", 3", and $\frac{1}{2}$" lenses. The total cost of this film was $1024.84, of which $360 went for film; $397.84 for the work print; $30 for titles; $200 for sound and $35 for the print. These funds were supplied as grants in aid of research from the Graduate School at the University of Minnesota."

UIRAPURU USA 1951 17 minutes

Written, directed, shot and edited by Samuel Zebba as a thesis for a Master's Degree in Film at the University of California. Prizewinner, Edinburgh 1951.

"UIRAPURU is a visual interpretation of an Indian Brazilian legend and is based on the symphonic poem by Heitor Villa-Lobos. It is a symbolic story of love, free and light as a bird. The bird (representing love) is captured by a girl and becomes real by turning into a young man. But too soon love is destroyed by Old Age (the old man). Yet, although the body is killed, the idea of love lives on in the shape of the bird, free and untouched as before."

Mr. Zebba first convinced an intercontinental airline to give him free transportation to and from Rio and then prevailed upon the Brazilian government to provide an anthropologist who travelled with him up the Amazon to the Urubu tribe. Trading tobacco and other commodities to the natives secured their cooperation in "acting" before the cameras. Zebba edited the film at the UCLA campus in three months.

MOUNTING TENSION USA 1950 22 minutes

A Crank Film Production by Rudolph Burckhardt. Rental Info: Mr. Burckhardt.

Mr. Burckhardt, a well-known still photographer with a recent one-man show at the Limelight Gallery, writes as follows: "This is a comedy done in the style of the silent era, about the problems of an artist's life in New York, psychoanalysis, the influence of the Museum of Modern Art on young people, and sex. Ends happily. The actors have since all become wellknown artists or married.

"The cost of this film, including a reversal print, was about $200. Some of that was contributed by the actors. We made the story up together. It seemed natural to use the style of old silent comedies, like Buster Keaton's or Harold Lloyd's to some extent, with slightly exaggerated pantomime and speeded up movement. The best sequences were those made up on the spot by the actors or myself, tried out once or twice and then shot. Others like the epilogue we did over on 2 or 3 different days and still didn't seem to get them right."

DESISTFILM USA 7 minutes

A film by Stan Brakhage. Distributed by Cinema 16.

"This attempt to capture the atmosphere of an adolescent party is not my first film - I had previously made 2 complete and a number of incomplete films. DESISTFILM was entirely photographed during an all night party session. I had written an informal scenario and manipulated the drunken actors into scenes which I felt were characteristic of all such parties. The rest is improvisation. The episodes progress from a childlike game playing to the first sexual contact, which is celebrated in a kind of scorn by those not yet involved. Out of this celebration, homosexual desires arise. One of the boys is tossed and dumped out the door where a chase carries the majority of the party off into the night. Meanwhile, a lady is in distress. From this, a modern romantic scene emerges

and is slovenly photographed through wine bottles. This scene is soon smashed in the face of the rest of the happy party. And here DESISTFILM ends.

"All photography, direction, editing and the composition of the experimental sound track are entirely my own work. I used a Bell & Howell DL-70, regular and wide angle B & H lenses, Ansco war surplus film, photofloods with tin-foil reflectors, Revere tape recorder. Total cost of film: $128 (3 rolls film and processing: $10; magnetic tape: $3; silent print: $15; optical track, duplicate negative, 2 composite prints: $100."

HOWARD STREET USA 9 minutes
Produced by William R. Heick, Bern Porter, Leslie Turner. Camera: William R. Heick. Editor: Leslie Turner. Rental Information: Cinema 16.

Please note: The sound track of this film is intentionally unintelligible, as it represents an attempt to capture the atmosphere of a locale (San Francisco's Skid Row) by means of random and non-descript visual and aural impressions.

"We believe that this is a new approach to documentary film making. HOWARD STREET has no story, no plot, no narrative continuity nor logical time sequence. Time for it does not exist. All the things in it could be happening at once - or years apart. We explode incidents, leaving them tailless and headless. Instead of copying reality, we create a new, psychological reality.

"The sound track - snatches of voices, street noises, music, curses - is very monotonous; this was our intention. It beats like a drum, a steady rhythm, and lulls the audience into accepting - without intellectual evaluation - reality as it appears on the screen in the same passive way in which lower type animals accept it: as happening -- that is all."

PROGRAM NOTES CONTINUE
ON THE BACK OF THIS PAGE...

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 14, 8PM for reduced $1.20 admission rate ($1.80 without coupon) to C16 Film Center session: ANIMATION ADVANCES: Films by Norman McLaren, Len Lye & UPA. (Speakers: Len Lye & Gene Daitch).

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 21, 8PM for reduced $1.20 admission rate ($1.80 without coupon) to C16 Film Center session: DOCUMENTARY REALISM: Life Begins Tomorrow, with Sartre, Picasso, Gide. (Speaker: Arthur Knight).

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 28, 8PM for reduced $1.20 admission rate ($1.80 without coupon) to session: SOCIAL IMPLICATIONS OF THE AVANT-GARDE: Rose et Reseda, Waiting, Blood of the Beasts, Neighbors. (Speaker: Amos Vogel).

(program notes continued:)

OEDIPUS USA 1954 12 minutes

A film by Robert Vickrey. Music: Marcel Frank. Distribution: Cinema 16.

Mr. Vickrey, a painter whose work has been acquired and exhibited by the Whitney Museum and other collections, writes as follows about this present-day version of the Oedipus legend: "I have tried to produce a sort of psychological-surrealistic melodrama rather than the more common symbolic cinematic poem. In other words, I have tried to keep the action of the piece kinetic. Certain symbols are evident. The birth of Oedipus from the earth in the manner of organic plant growth, the gun, the sea of mud (or blood), the return to the womb, etc. But I have tried to keep these ideas integrated into a simple melodramatic framework in order to keep them from becoming over-selfconscious and intellectual.

"I made the complete film myself; it took 1 week to shoot, 2 years to finance and complete. I used a Bolex, all three lenses, Super X film, outdoor lighting, post-dubbed sound. The total cost was about $250 - about $175 for film and workprint, and $75 for recording, transfer, and print."

IN PARIS PARKS USA 13 minutes

Producer, director and editor: Shirley Clarke. Photographers: Bert Clarke and Shirley Clarke. Original score composed by LaNoue Davenport for harpsichord, recorders and percussion. Rental Information: Miss Clarke.

Shirley Clarke, a native New Yorker, studied modern dance with Martha Graham, danced with Hanya Holm, Doris Humphrey and Anna Sokolow, and performed her own works at the Dance Theatre of the 92nd Street "Y" and on tour. Her growing interest in the potentialities of the film medium for dance led her to make her first film, DANCE IN THE SUN, with Daniel Nagrin. This was followed by IN PARIS PARKS (shot with an Arriflex 16 and a Bolex camera, and completed in 6 months) of which Miss Clarke says: "It is my belief that it is possible to go into the real world, not the world of actors, and by photographing everyday life with personal perception, feeling and taste, and editing this material in terms of the beauty, magic and rhythm of these everyday experiences, to make a creative documentary. This kind of film needs no narration to make clear its meaning, but does use the elements of color and music for added emphasis and texture.

"Thus, the audience viewing the film enjoys it the same way it enjoys music or dance, and the individual film-maker has the opportunity to create an original cinematographic work, on his own, in much the same way as a painter can express his personal artistic experience."

EXECUTIVE SECRETARY OF CINEMA 16 TO SPEAK AT NEW SCHOOL: If you would like to hear Amos Vogel discuss the "Social Implications of the Avant-Garde", turn this page for coupon entitling you to reduced admission rate to this event. Several experimental films will be shown and there will be ample time for discussion.

AN "END-OF-THE-SEASON" BONUS FOR OUR MEMBERS:

SPECIAL ANNOUNCEMENTS

We are proud to announce an important addition to our May program:

a distinguished new art film from France:

Leonardo da Vinci: THE TRAGIC PURSUIT OF PERFECTION

(Diploma of Merit, Seventh International Edinburgh Film Festival, 1953)

The artist as a tragic figure: This intense and moving study of da Vinci - not to be confused with the recent feature film - traces both the grandeur and the bitter frustration of his quest for perfection. A United Europe Films Production by Enrico Fulchignoni, released theatrically by Kingsley International Pictures, and non-theatrically by Film Images.

"A highly imaginative interpretative study which makes brilliant use of the film medium" Time and Tide

(in addition, the May program will also feature the complete "Murrow-Oppenheimer Interview"; "Blum-Blum" and "Pre-Columbian Mexican Art")

ORDER OF FILMS: We sometimes find it necessary to re-arrange the order of the films at the last moment. Since these program notes go to press two weeks earlier, films are not always shown in the order listed in the notes.

LAST OPPORTUNITY TO OBTAIN FREE TICKET for the Stanley Kramer event (Tuesday, April 19, 8PM, at Central Needle Trades Auditorium); your regular membership card will not admit you - ask for special ticket at desk outside now.

LAST SPECIAL EVENT OF THE SEASON: "THE SEARCH FOR LOVE" (5 film variations on a theme) will be held Tuesday and Wednesday, April 26th and 27th at 7:15 and 9:30 PM, at the Central Needle Trades Auditorium.

BEEKMAN DISCOUNTS: Additional discount cards to the Beekman Theatre are available to members upon request at the desk outside. If you have never been to the Beekman, you'll be pleasantly surprised to find it one of the most beautiful and comfortable art theatres in town. Some of the films to be shown there during the next few weeks are: (consult your daily newspaper for exact dates) Country Girl, Ugetsu, Sunderin, Battle Cry, Animal Farm, Romeo and Juliet.

THE PIANO SCORE FOR "EARTH" and "GENERAL LINE" (which contributed so much to the success of the showings) was arranged and played by Arthur Kleiner, composer and piano accompanist at the Museum of Modern Art film showings.

THE VILLAGE THEATRE CENTER (116 Christopher St.), a bookstore specializing in theatre and film books, will extend to Cinema 16 members a 20% discount on current books, 10% on textbooks, upon presentation of membership card.

PLEASE TURN PAGE FOR SPECIAL QUESTIONNAIRE

YOUR COMMENTS, PLEASE tear off

The film makers will appreciate your frank and detailed comments. We shall forward all replies to them. Just hand the questionnaire to an usher on your way out or mail it to Cinema 16, 175 Lexington Avenue, NYC 16. Thank you.

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1. May we have your opinion of the films shown today:

	excellent	good	fair	poor
FREIGHT STOP				
UIRAPURU				
MOUNTING TENSION				
DESISTFILM				
HOWARD STREET				
OEDIPUS				
IN PARIS PARKS				

2. Your comments, please:

FREIGHT STOP

UIRAPURU

MOUNTING TENSION

DESISTFILM

HOWARD STREET

OEDIPUS

IN PARIS PARKS

TEAR OFF

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